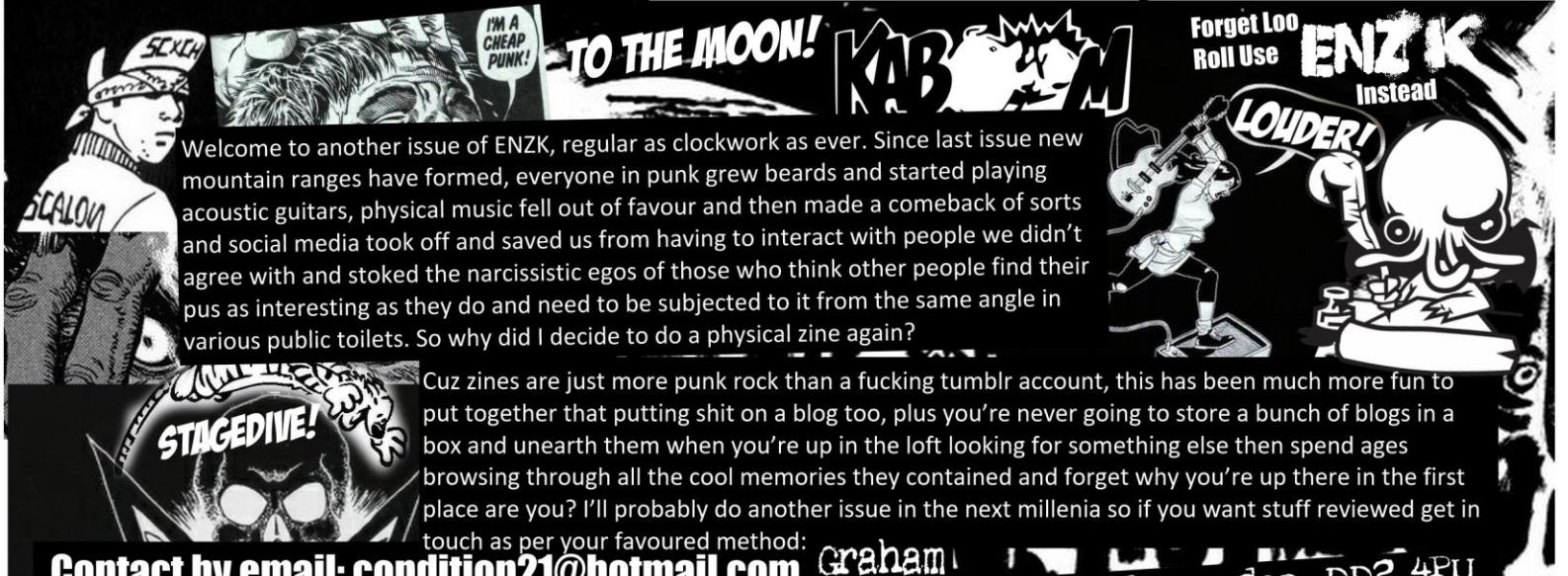


**BRA TAKUS GOODBYE BLUE MONDAY LACHANCE
TRAGICAL HISTORY TOUR/UNIFORMS LAST CLIMB
GET IT TOGETHER GAY PANIC DEFENCE**



Welcome to another issue of ENZK, regular as clockwork as ever. Since last issue new mountain ranges have formed, everyone in punk grew beards and started playing acoustic guitars, physical music fell out of favour and then made a comeback of sorts and social media took off and saved us from having to interact with people we didn't agree with and stoked the narcissistic egos of those who think other people find their puns as interesting as they do and need to be subjected to it from the same angle in various public toilets. So why did I decide to do a physical zine again?

Cuz zines are just more punk rock than a fucking tumblr account, this has been much more fun to put together than putting shit on a blog too, plus you're never going to store a bunch of blogs in a box and unearth them when you're up in the loft looking for something else then spend ages browsing through all the cool memories they contained and forget why you're up there in the first place are you? I'll probably do another issue in the next millenia so if you want stuff reviewed get in touch as per your favoured method:

Contact by email: condition21@hotmail.com

Graham

93 Craigard Road, Dundee, DD2 4PU

Or FB: www.facebook.com/everydaymadnesseveryday

Disaxis – Never Mind The Disaxis Here's The Bollocks

Well this could have come out of the UK in the mid to late 80s but they're from modern day Canada it seems. I was expecting straight up d-beat to be honest but this is more anarcho crust with dark metallic undertones, deep gruff vocals team up with buzzing guitars and distorted pulsating bass, it sounds quite foreboding and unsettling in places. Mix up Antisect, Amebix, Axegrinder (and probably some other bands beginning with A) and you'd be in the same place as Disaxis. Loving this actually.

Abrazos – S/T Flexi EP (Suspect Device/Pea Brain)

Loved the demo these two guys did and this flexi has those five tunes included plus three more for good measure. It's raw and speedy hardcore punk, all sub minute scorches with subtle melodies entwined within the shouting, a bit like a collision between GBH and 7 Seconds going on, with lyrics covering corruption, racism, animal testing and DIY ethics. Two quid for eight songs is great value too, go buy it.



Spoilers – Stay Afloat mini LP (Boss Tuneage/Brassneck Records)

Saw these guys in Conroy's and fuck me they were great, chock full of harmonies over buzzing guitars, speeding through each tune like no tomorrow. Very much in the mid nineties UK punk ala crackle records mould, proper pop punk not that boy band with guitars bollocks that's around these days.

Natterers – Toxic Care 7" (Boss Tuneage/Serial Bowl)

Fucking fast female fronted early USHC influenced punk rock from Yorkshire. Definite shades of DKs permeate the tunes on here especially in the guitar with those kinda eerie surf like leads while the vocals snap and snarl with a tuneful venom to them. Six songs and they're done before you know it so back on it goes. Hope an album is coming soon.

Stand In Front – Words As Weapons demo

Youth crew style hardcore from Portugal mixed with some straight up hardcore elements, fast, cool riffs and chuggy bits with shouty strained vocals underpinned with chunky bass and rapid fire drumming. Yeah they've probably listened to a few bands from Boston but haven't we all... Good stuff.

Goodbye Blue Monday – The Sickness, The Shame CDEP (Make That A Take)

I got this CD and it sat on my shelf for a fair while without getting listened to and then I caught GBM live in Conroy's Basement and was blown away by them so after the gig went home and thought where's that fucking CD it needs to get blasted. Gritty and gravelly vocals tell tales of misery and mental breakdowns over solid upbeat melodic punk to make a very uplifting and anthemic sound indeed. Only gripe is there's just three songs but they're crackers, especially 'Take Your Pills' absolute singalong classic.

Vile Spirit – Demo 2017

This starts off with a creepy crawl bassline and swirling guitar noise that totally builds up your anticipation for when it finally lets loose into fast and raw hardcore punk. Unfortunately the vocals sound like awful too much effects on them so totally ruins it for me. Music's good though...

Standpoint – Demo 2017

Woah, did someone dig up and clean off some undiscovered Uniform Choice demo tape or something?

This is fucking amazing, early US OC style sXe HC and the production is razor sharp too so it totally hits home. Not much more to say, if you like UC, Insted or No For An Answer this is going to push yer buttons no end, it does mine. Oh and they're from the UK as well, cool might get to see them at some point then.

Protein – Demo 2017 (Youth 2 Youth)

One look at the demo cover and you know exactly what's coming, a crouching X'd up figure in a hoodie and trainers? It's gotta be black metal right? :) Ok maybe not, these guys from Poland (well, I'm assuming that's where they're from anyway) knock out 5 tracks of highly generic youth crew hardcore ala In My Eyes, Ten Yard Fight, The First Step etc etc even down to the accent, but there's something about this sound that, no matter how many times it gets done, as long as it's done well, it still hits the spot, and Protein do it well, energy levels are high and delivered with punch so no complaints here.

BRATAKUS

SATAN Stole My Spork



Who's who in the band? Do you both write the songs together or is music and lyrics mainly done by one or other?

O: I'm Onnagh, I play the bass, Breagha plays guitar and sings and we play along with a drum machine. Breagha writes almost all the songs and programmes the drums too.

B: Yeah, I had a load of songs already written before Bratakus. I used to play solo acoustic gigs and a lot of my set went on to be Bratakus songs. I didn't really enjoy playing music alone, we're sisters, so our parents suggested that while I was looking for people to be in a band with that Onnagh learnt some of my songs on bass and helped me record a demo that I could put out to try and find people to play with. When we plugged in for me to teach her the songs, we decided that it actually worked with just us and the drum machine so to just keep it like that.

I do try and hassle Onnagh to write more of her own songs cause they're really great (and it gives me a break from shouting on stage) but so far I write pretty much all of our stuff, then I show them to Onnagh and we work out bass lines and backing vocals together then I programme drums for them.

What band or music first inspired you or captured your imagination?

B: One of my first favourite bands, that have stayed with me through all these years is The Distillers. I was watching Kerrang on TV at my Gran and Granpa's house when I was about 7 and their video for Drain the Blood came on. I was instantly a fan. I loved Brody's vocal and how she sang in a deep gruff voice. At that age I hadn't heard a woman sing like that before, I also just thought all the songs were amazing. To this day Brody Dalle has still never written a bad song. We also grew up listening to bands like The Donnas and Juliette Lewis's band Juliette and the Licks. The first gig I ever went to was a Juliette and the Licks gig when I was 11. I met Juliette when I was younger and she told me to 'fight the good fight'.

O: I wasn't particularly into music when I was a child. I liked most of the stuff that Breagha and my parents played but I wouldn't really seek it out. For most of my childhood all I cared about was cats. I used to have a playlist of songs that my Dad made me with stuff like "What's new pussycat" "Love cats" and "Cool for cats" on it and that was about all I listened to, simply because they mentioned cats and after I watched the Pick of Destiny. Me and Breagha used to be obsessed with that film. My first gig was Tenacious D and it was also when I was eleven.

Old Vinyl makes AMAZING toasties

How did you then become aware of diy punk and become attracted to it? Was it something you were always aware of from your parents?

O: Yeah, our parents were in the diy punk scene when they were younger so it's something we've grown up with. Our Dad used to practice in our dining room, and we used to go to gigs he was playing when we were really young too. So it's something we've always been around. They knew a lot of people who helped us out getting gigs when we were first doing the band, and now we play with bands that our Dad's bands used to play with years ago which is funny!

B: It was great last year as well cause we were asked to play this really cool all-dayer that introduced us to the young diy scene in Glasgow and we discovered bands like Sick of Talk, Anxiety, Rapid Tan, Joyce Delaney and loads of others who are now some of our favourite bands

Who are your musical inspirations and your current favourite bands? What subjects do you deal with lyrically and who are your favourite lyricists?

O: We have a lot of musical influences, We both really like Bikini Kill, they were a big influence on me and one of the bands that made me want to be in a band myself. I think my current favourite band is G.L.O.S.S. They were so amazing. It's such a shame they released so little music before they split up and never toured the UK. Their gigs looked so great, I would have loved to have seen them!

B: One of my biggest influences are The Distillers as I mentioned before. Also Minor Threat, Robots in Disguise, Beyond Pink, Witch Hunt, and many more! Lyrically we sing about animal rights, racism, homophobia, sexism and arsehole politicians. Brody Dalle (as you probably could have guessed) is one of my favourite lyricists, especially her lyrics on the album Coral Fang. I think they're amazing. Another of my favourites for obvious reasons is Jello Biafra. His lyrics can be so funny and so serious at the same time. He's such a genius.

TOUGHEN UP PUNK IT'S TIME FOR CRIBBAGE

What are your aims with the band? Do you envisage continuing as a two piece or would you want a live drummer in the future?

B: We're really happy as a two piece right now. It's kind of become our thing now and it works well for us. It's also really easy 'cause we don't need to soundcheck drums or anything, we just plug our guitars in and go.

O: Our aim for now is just to keep gigging and get our album out there. We've just released it and we put it out ourselves on our own label so we're just focusing on promoting it right now. But we also have a few gigs coming up, we're playing in Liege at a feminist festival on the 25th of November, and we're really looking forward to that 'cause we've never played in Europe before!



Do you feel living fairly remotely has hindered you in being part of a scene or has it allowed you freedom to develop your own style? Was your location a factor in using a drum machine at all? Have you found it harder to play or get gigs due to the travelling involved? Where have you enjoyed playing so far and where would you love to gig?

O: I wouldn't really say where we live has hindered us much, we still gig almost every weekend, it just means we have to spend a lot of time sitting in cars/buses but we've kind of gotten used to that!

Us living out in the middle of nowhere was definitely a big factor on why we play without a drummer. There is absolutely no one who lives near by that is interested in the same kind of music or has similar views to us (it's mostly just farmers and game keepers) so if we did have a drummer it would have to be someone who lived far away and then it just complicates things with practicing and everything. Right now we can just plug in and practice any time we want and there's not even any neighbours to annoy! We've had a lot of offers from people but we plan to just keep it the way it is.

B: We enjoy playing anywhere people will have us. We play in Glasgow, Edinburgh and Aberdeen all the time and always have fun, there's always a great crowd and we've played with so many great bands. Other than those places some particular favourites are, the 1 in 12 club in Bradford, the Pride gig we played in Kirkcaldy and when we played with Anti System in Leeds. We'd both really love to gig in Scandinavia, we're talking to a guy from Sweden right now who says he's going to try and organise us a tour over there next year which would be so cool. Our dream would be to play The Bigfoot Discovery Museum in California, but I don't know if they put on gigs....

Was putting the record out yourselves always something you wanted to do or did you consider approaching any labels? Is there any label you would like to work with/be part of in the future?

B: I don't think we ever considered putting it out on another label. We started Screaming Babies Records to put our EP out and have just continued on from there. It means we have complete control over every part of the album, including what distributors it goes to and everything. It's a lot of work, but I suppose everything is when you're in a band!

O: Yeah, we plan to just keep it the way it is and carry on doing stuff with Screaming Babies, and hopefully in the future we can expand a bit and release some other bands stuff too!

request they make animal noises.

Anything you would like to add?

O: Just thanks a lot for doing the interview!

B: Yeah, thanks! Vegetable rights and peace. x

<https://bratakus.bandcamp.com>

<http://bratakusmerch.bigcartel.com>

Thieves Made Off With



drunken Granny

GOODBYE BLUE MONDAY

Who's who in the band? Do you all write the songs together or is music and lyrics mainly done by one or another?

There's Alberto on drums, occasional percussion and persistently Spanish, Decklan plays bass, Jack on guitar and super gruff backing vocals, and I sing, play guitar, and throw in any keys (and glockenspiel, much to Jack's annoyance) on recordings.

I write the songs. I get stuff stuck in my head a lot. And usually when lyrics pop into my head, I just write them down. It's a good way of catching dark thoughts, and is a great learned behaviour to have. Eventually, I sit down, draw out common themes, re-write, fill in the blanks and piece together a song. I once wrote a 20-song concept album of pure misery and existential crisis on the walls of a room. The whole thing. It took a long time, but was very therapeutic. It was quite an intense room.

Sometimes, as happened with the EP, I just sit down and write in a frenzy. It depends on my mood, and what's going on mentally at that particular moment. I need to be in a constant low phase to do it though, as it's just a constant flow of gloom. The EP was written so easily, as I'd had an incredibly rough time with different medications, and my outlook at the time was pretty bleak. Huzzah for creativity. I remember thinking if I have another year like this one, I'll kill myself. Quite passive about it. Then I spilled out my frustrations into 3 songs about feeling sorry for myself. It turned out to be a life-saver of sorts.

Usually, I record a demo which sounds similar to how I hear it in my head, with all instruments in there. I go into some weird fixated catatonic state, where nothing else exists apart from recording the song. Like my head spins if I get interrupted or have to do something else, and I get proper irritable. Then when it's done, I listen to it on repeat for about 2 hours, and see if I can pick things out I don't like or could improve in terms of song structure. I never fix the mistakes as it's just a demo, and I know I shouldn't try to polish it, I then send it to the band; "check your inbox." I always get so anxious letting them hear a new song, pacing around until I get their feedback. Once we have thumbs up, we practice 'em, and they add their magic touches, and the song evolves into a team effort, rather than some clinical rendering of a song I've thought up. Decklan will add in the odd little step on his bass lines, and Alberto is an absolute machine. I also try to leave guitar riffs up to Jack. If I write them, I end up ripping other ones off without realising it. In saying that, the best riff I'll ever come up with, though, was Take Your Pills. I have a phone recording somewhere where I woke up at 3am with it stuck in my head. It's just me going "dun dun dun, bu wu wu wuh wu wuh wuh wuh." No-one's ever told me if it's from another song, so I think we're good.

Lost Puppy Made New Life On The Run

What brought the band together initially? Did you all know each other prior to the band?

I've known Jack for nearly half my life. He's my brother. So, when I started talking about doing a band to spill my guts out, it was always with Jack. Even though he's a shite musician. Basically, I had some dark lyrics going on, and had only recently been diagnosed with a mental illness, so I had a lot of things I wanted to get out. At that time, Jack was really involved with looking after me when I was ill. And obviously I was writing these dark fucking songs which Jack thought were good, so we went forward. We originally started off as a folk-punk band. I had a mandolin, Jack on acoustic and we had a friend on banjo and another on fiddle. That evolved into a folk-punk band with drums, bass and piano, and now just the 4-piece. We went through a couple of line-up changes to get it right, and all previous guys in the band were great, but they ended up having other commitments. So, there were a lot of large gaps between playing any music, as these things go. A band who no-one knows or gives a shit about goes on hiatus. Bog standard story. But, Alberto and Decklan were essentially Gumtree advert responses that worked out very well. They've become great mates since joining, and are really reassuring with me. The line-up has been solid for a year now. I've learned that being bi-polar, going through a hypomanic phase, and having a credit card, is conducive to getting geared up musically. In a very short period of time I ended up with 2 good guitars, an amp, and a lot of FX pedals I don't even use. Such is life. But it helped to go straight up punk (or pop-punk depending on your views on it), and it was absolutely the right decision to go in that "direction". Punk has been my music since I was 14. Other things come and go, but this was the only type of music I feel comfortable playing. I have another punk band with my friend, like jokey oi! street punk stuff, which I dip into sometimes. Only for recording. Also, Jack and I used to play in a reggae band, but we were total turd, and it's definitely better never speaking about it ever again.



Subliminal Messages Made My Hamster purchase PPI



What band or music first inspired you or captured your imagination? How did you then become aware of diy punk and become attracted to it and what continues to inspire you in this way? How did you hear of and get involved with MTAT?

Like many people, the gateway bands into the “punk scene” were pop-punk bands like Green Day and The Offspring and all that. Then it was Fat Wreck and Epitaph bands. The Punk-O-Rama CDs were always getting circulated among my friends. Usually, someone would buy an album of one of those bands, and we’d all copy it. Or sometimes make little mix CDs for each other, like lovers giving a wee mixtape to share the love. Then, mp3s became a thing, and you would discover loads of new bands, like Dillinger Four, who were a game-changer. DIY punk is just an extension of that, but bands are found through going to shows. I had never heard of most of the bands kicking about the DIY scene (apart from the Murderburgers, who supported pretty much every band who toured and played in Glasgow), and now I love ‘em. It’s only when you start going to shows that you can hear all this awesome music. DIY is the only thing that logically makes sense for this kind of music. The thing is it’s all so honest and sincere, and everyone is super nice. And there’s no petty hierarchy. No delusions of grandeur. Everyone pitches in, puts on their own shows, helps each other out. If it wasn’t like that, it wouldn’t be a scene. It would be a cavalcade of cunts. And no-one wants that.

MTAT are a collective I’ve always been aware of, and associated with Dundee punk, and obviously BYAF is a huge part of that. I’d been messaging Deeker a little about GBM playing Dundee, and about existential nihilism, and we’d arranged to play our first show in Conroy’s with Heavy Heart etc. The proper involvement came about when I sent Deeker the demos I’d made for the EP. I was just looking for a bit of advice, like ways to improve ‘em, or to check that I hadn’t gone off in a weird direction with song-writing. I’m very aware of being a pest, so I try not to be. He got back to me with very positive comments, and offered to put the EP out on MTAT. Totally unexpected. I think the songs just landed with him. As a band, we learned and recorded the EP songs in quick succession over a couple of weeks, and it came out February. Since then, I’ve got to meet the other guys involved in MTAT, and a whole host of new pals and family. WAPTD?

JEEPERS! I FEEL WONDERFUL!



What has been your favourite memory or experience of diy punk?

Conroy’s Basement shows. I’d never gone up to any shows in Dundee to be honest. I never had money to get up there; well I did, but always prioritised other things, I’m ashamed to admit. The first time we played, it was such an overwhelming sense of community. We played with Delinquents, Terrafraid and Heavy Heart (from France). Absolutely fantastic. Everyone was just so normal, welcoming and inclusive, and had such a similar outlook on things. And every time we play there, it just gets better, the more I get to know people and get over the typical social anxieties. It felt like such a safe space too, though I’m sure some wouldn’t regard that as “punk,” but each to their own. Then you start playing shows elsewhere, and you find these other little communities. I don’t know of any other “scene” where you would have that. Folks hanging about Bloc are another little community who have great people. And there’s some dynamite people in Edinburgh too. Playing Cramond Island of Punk was gnarly. That was unexpectedly amazing. And Aberdeen too. And then, when you start touring, you realise that these little DIY communities are everywhere. Just because they love a certain type of music, and adhere to certain ethical principles. It’s just so reassuring that people all over are doing the same thing, and that it can be interconnected.

Who are your musical inspirations and your current favourite bands?

Constantly changing. There are staples of course, like Dead To Me, Iron Chic, The Menzingers, Alkaline Trio, Smith Street Band, Titus Andronicus, The Flatliners, Off With Their Heads etc. Actually, Off With Their Heads were the first band I heard who sang about stuff to which I could fully relate. Right now, I can’t stop listening to the new Propagandhi record, but that’ll change by next week. But there are so many new bands popping up all the time, and you just get floored when you hear a new song which is dynamite. It’s not even really down to favourite bands, it’s just memories and experiences shared with friends. As wank as that sounds. But the ones that stick are always the ones that remind me of a certain time. Pure nostalgia.

7 in 10 Believe

They Met Jesus

Dogging At Weekends



Your lyrics deal a lot with mental health, is this something that unites the band through experience or just one of you? Do you find singing about the subject cathartic or does it add compound on these feelings? Do you find people want to open up to you about their own experiences because of your lyrics?

Yeah, the lyrics are pretty bleak. I've become so self-reflective, to the point of narcissism. I like to call it self-obsessive compulsive. I'm the only one in the band with a mental illness, and the band is my way of projecting things, but everyone is, of course, subject to mental health issues. In the band and beyond. I used to get really embarrassed and apprehensive when letting people read lyrics, because I never openly talked about things until a couple of years ago. Now I can't seem to shut up. I didn't really mean to keep writing miserable songs. But any other lyrics just sound so insincere. I'm just trying to make sense of the horrors circling my head. I'm not a happy person, and even when I try to be, it just feels fake. It's probably down to over a decade of not realising I had problems, and never talking about it. So, my outlook and behaviour (self-harming, self-loathing, and detachment from life) has become so normalised that it's often hard to see a way out. It's hard to know if getting help for it earlier would have prevented all that, but who knows. I think that's comforting about singing the songs we do. It's brutal because it's how I genuinely feel. And I think so many people feel the same without talking about it. There's a line and hash-tag whizzing about that really bugs me, where people go: "it's ok to not be ok." That really fucking annoys me. Like that's complacency. It's absolutely not ok to feel any sort of mental distress. People need to speak about it before their thoughts and behaviour patterns are normalised and accepted. There have been people who have messaged or talked to me, randoms and friends, about how they connected with the lyrics. And that's super nice to hear, but also sad as shit. Actually, there was a time we played with one of my favourite bands, and one of the guys came up to me and started talking about Take Your Pills, and how he was prescribed medication which made everything worse. It was quite surreal.

I know Declan is a teacher, what do the rest of you do outwith the band and does this hinder gigs and touring in anyway?

Yeah, Decklan is a primary school teacher, which definitely limits his time for touring etc., so we've managed to get help with Ross from Terraafraid on our most recent tour. Alberto does something with video editing and production and being Spanish, and Jack is still figuring out the ropes for what he wants to do. I'm doing humanitarian research at uni. So, we all have commitments, but it's just a bit of co-ordination to get things aligned. Which is a shame as I'm shit at organising things. But that's what every band has to do. Everyone has a life outside of music. Everyone needs a job to make ends meet. There's no money in DIY punk, and if there was, it would get corrupted, and it wouldn't be the scene that we love. It'd be shite. It's just trying to keep things sustainable for as long as possible.

What are your aims for the future with the band?

I don't know. We just want to keep playing. There's no part of it we don't love. Playing shows, recording etc. Everything's just so fun. If we haven't played for a while, I get really restless. I think I'd like to do another EP or 7" or something. And an album would be class eventually. I have enough miserable music for that. But, there's so many new songs that come up, so I never know which ones are best. I never thought we'd release anything properly really. We're still learning the ropes, and figuring out how everyone does things like booking tours. Total nightmare! Nothing lasts forever, so we are just taking it as it comes, and enjoying ourselves. I'd also like to have another band that are our arch-nemeses. For no real reason. We could throw down some dance moves and take it to the streets. A boy can dream.

Anything you would like to add

I hope I didn't ramble on too much. My mouth's like an arse. I open it and shit comes out. Please note, I deliberately spelled Dechlan wrong through the whole interview just to annoy him.



LAST RIDE

Who is in the band and what was the inspiration for forming the band? Have you been in bands previously? Is song writing a collaborative task or do you split duties?

The band:

Ola - bass, vocals

Jakob - drums

Johan S - guitar

Johan B - guitar, vocals

Give New Life To Your Old PUNK ROCKERS
With replacement heads

We all knew each other from the past. When Ola and Johan B's former band was put to death, Jakob came into the picture. We decided to start a new band with the intent to play fast and angry music basically. We have no rules about song making but we always try to make the songs as intense as possible.

This was late April 2017, two months later we recorded an ep entitled: Leave it to rot, which will be released this fall/winter.

After the recording we asked Johan S to join in on guitar.

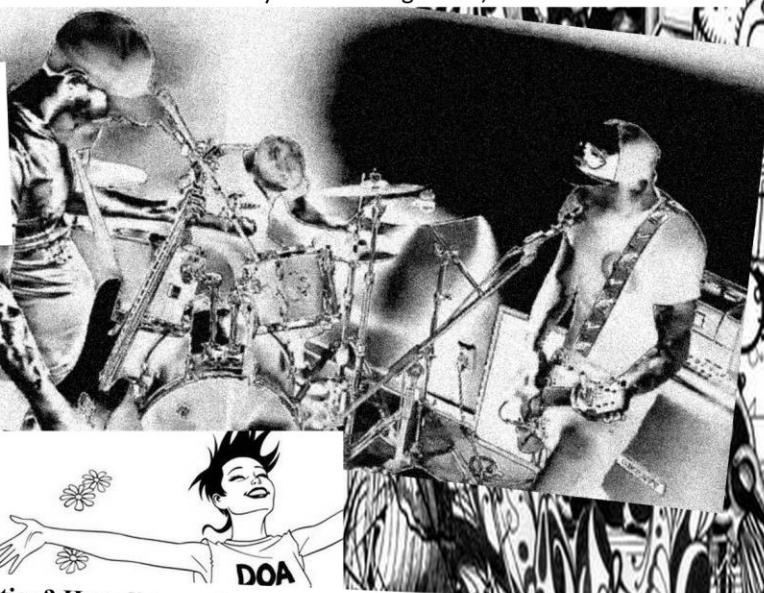
Everyone contributes to the song writing. Both with lyrics and music. We all have different styles of making music, and when we mix our ideas the songs become very interesting.

Is there any particular meaning behind the band name?

Well, we're all closing in on forty.

Maybe this is the last effort we will make to record albums and play live.

It is also a reference to the final step from life into the



What band or music first inspired you or captured your imagination? How did you then become aware of DIY punk and become attracted to it and what continues to inspire you in this way?

Johan S:

Mainly the Swedish hardcore scene in the 90's, with bands such as Breach, Raised fist & Refused.

Felt they kind of started from almost nothing, did their thing, inspired from American hardcore bands.

I did the same, started to play punk in the garage with my brother and next-door neighbour. It was a easy thing to do, no expectations at all, just fun. That's what still attracts me with the diy-movement.

Ola:

For me the diy started with the hardcore movement, mid nineties. Everybody wanted to change the world and be Dennis Lyxzen. It was great, but at the same time I prefer drinking beer and listen to moderat likvidation.

Jakob:

Punk and hardcore has been rotating in the cassette-, cd- and vinyl player since the early teens. At this point in time it was mostly bands like nofx, refused and satanic surfers that caught the attention. I've not been a part of any band since the 90's. In later years the urge of playing music has grown very strong and if I would be part of a band again I felt it needed to be a one playing fast punk, hardcore or metal. If you play shitty music like we do, you have to do it the DIY way if you ever want a record out.

Johan B: when I was thirteen and heard "Anarchy in the UK" for the first time it blew my mind! I knew I had found my place in this world. From then on it was a journey into harder punk music like Anti Cimex, Disrupt, Disgust. The list goes on. The crust scene got me aware of the DIY-scene. There are so many fantastic people putting their time and efforts into releasing records, making zines and setting up shows. It's amazing!

I DON'T NEED SOCIETY



corduroy



panties



to impress her parents



and

BLACK METAL FANS

Where are you from in Sweden and what is the local scene like? Have you gigged or toured much out of your home town?

We are from a hellhole called Vimmerby. A really small town on the east side of Sweden. The scene does not exist at all here. I think we're the only aggressive band in town. We're hoping to get out to play some shows after the release of the ep. So far we have only concentrated on writing songs and recording them.

Who are your musical inspirations and your current favourite bands? What subjects do you deal with lyrically and who are your favourite lyricists?

Johan S:

I listen to random stuff, but at the moment to Rotten sound/Nasum/Entombed/Disrupt, but also some swedish hiphop, which I reckon in some way also is about diy.

Ola:

There are many great lyricists. David Eugene Edwards is probably my favourite.

Jakob:

Musical inspiration: Nick Drake, Entombed, Breach, Nasum.
Current favourite band: townes van zandt.

Subjects: injustices, racist scums and total fucking darkness.

Johan B:

I'm inspired by lots of different music. All from crust punk to country music.
Lots of Anti Cimex, State of fear and alike. Currently I listen a lot to Tragedy.

And my all time favourites are Neurosis.

My lyrics are not the typical punk rock lyrics. They are mostly about my own battle with depression and anxiety.

The other guys write much better lyrics and about other subjects.

My personal favourite lyricist is Townes van Zandt. an American folk singer with the best lyrics ever.

What are your future plans and aims for the band? Where will folk be able to get hold of the new 7"?

We're heading into the studio late October to record our second ep.

Hopefully we'll get to play some shows this winter, both in Sweden and Denmark.

The Leave it to rot ep will be available from these great labels:

Wooaaargh records (Germany)

Wargame records (Denmark)

Ofog och motvals (Sweden)

Age of quarrel records (Australia)

And of course from the band. Just hit us up on Facebook.

Anything You would like to add?

Hit us up for gigs or whatever!

Thank you very much for having us in your zine. Keep up the good work!



TRAGICAL HISTORY TOUR UNIFORMS

What inspired you to start THT? Were you in between bands at the time or was it an additional outlet? Why do you think it has taken you so long to do an actual LP under the moniker as you've written a lot of songs over the time, what made now feel right?

I was twenty years old in third year of university and singing in 13 Broken Fingers when THT started, although it really wasn't particularly by design. I've always written songs on my acoustic, I wouldn't get in trouble for making too much of a racket from my old boy when I was a teenager, and that continued through uni, although I'd never really played any solo shows before. I started going to play open mics a year or so before and then, one night, 13 Broken Fingers couldn't do a show for whatever reason. I hate pulling shows and was flapping a little before my partner at the time said "just go do it yourself", to which I thought "fuck it, why not?". I'm very grateful for that encouragement and support, it gave me the confidence to just craic on. I was a total bozo and many of those early shows were no doubt absolutely horrendous, but were invaluable. From then on, THT has pretty much existed alongside whatever band I was in at the time. Indeed, my relationship with THT is pretty much my most enduring.

As regards the LP, that's an albatross I've been carrying for some time and is alluded to on the first track of the record. I don't even know how many Eps, demos, splits, singles, etc, I've been part of over the last twenty years but there's never been a full-length LP, for whatever reason, mostly because I've never been able to keep a band together long enough to record one. I don't know that the decision to do the LP now was even necessarily a conscious one but the response to an all-consuming need to suplex that fucking albatross off the boat. I'd played some shows with PMX last summer and, with John developing his studio and sharpening his tools, it became clear to us both what needed to happen. There was very little actual talk or planning about what we were going to do or how we were going to approach it. We've been friends for a long time, we both knew what had to be done.

Why did you decide to use additional instrumentation in the recording of the LP as it has always been just your voice and guitar previously and do you plan on replicating this approach live with additional musicians at all?

I've added extra instrumentation to a few THT recordings before. Make That A Take is so named due to my historical impatience with recording but, as the years have passed, I've gained confidence both in my songwriting and the recording process. We've developed a saying in Uniforms of "song, not self", being that, regardless of ego, we do what is best for the song. I try to apply that practice across the board these days; what best serves the song? To that end, I felt as though some of the songs on the LP would benefit from a little extra instrumentation, although it is by no means a full band record. My acoustic guitar is the only ever-present instrument and it runs throughout the whole thing, pinning it together. That said, John Harcus is an incredible producer and musician, so it would have been foolish not to tap him up to play some parts. I played all the guitars, etc, with John playing drums and producing. I think we split the keys but honestly can't remember. There will be a handful of full band shows in the future, I think we're aiming to do one at BYAF, although it's highly unlikely that it'll become a full time concern. When I first "conceptualised" THT, the intent was to move between solo and full band, hence why I don't play under my own name. It just so happens that 99.99% of performances and recordings have been solo



I know I've spoken to you previously about feeling a connection to water and this is featuring in the LP artwork, what does the river represent to you and did you always feel this connection throughout your life or was it born from your father's passing? Are you a spiritual person?

I almost drowned when I was a toddler, it's one of my first memories, one that I can't fully trust, although I guess it was one of my first near-death experiences. Water forms the basis of our existence and I've mostly always lived close to a body of water in some way. I used to go hide in the woods by the Alyth burn when I was a kid and I've spent many years living by the Tay in both Perth and Dundee. Friends of mine have perished in water, accidentally and otherwise, and we scattered some of my father's ashes in the Alyth burn, so it's a lifelong connection rather than a recent discovery. After trauma this summer, on the day of the canceled Green Day/Rancid show, I found myself at Stonehaven beach with Gordon (MacKenzie, photographer, THT artist, long-suffering friend). As he went for a walk on the sand and kneeled by the sea, placing my hands in her sand, for some reason that I've yet to fully fathom, said "ah, it's like holding hands with my daddy" aloud, followed by tears then laughter. It was one of the most powerful transformative experiences of my life, so in that way I guess, yes, I am a "spiritual" person. The main problem I have with that is that it is virtually impossible to talk about being "spiritual" without sounding like an utter wanker. I've studied English, Religious Studies and Philosophy at various tertiary levels for many years and held a deep fascination for religion and the systems of control bound up therein for most of my life. It's something that I wrestle with continually but not something I discuss in public a great deal, despite endlessly banging on about everything ever. I guess I'm still figuring out my own cowpunk zen path, every day a new learning opportunity. It's something I've been very reluctant to talk about over the years, at times. Meditation, sobriety and self-reflection has made my thinking and perceptions infinitely clearer but I'm still in the process of recovery and understanding my own experiences.

You've been playing in bands and writing music for what, 20 odd years now, what keeps you going with it? Do you think commercial success would help facilitate creation or is the struggle part of the creative process? If it was your job do you think your interest would wane?

Yeah, me and Gain played our first show together in like 96/97 at the Girl Guide Hut in Alyth and I put on my first variety show in Alyth Town Hall when I was 15, so we've been at it in various ways, shapes and forms for most of my life. It's a compulsion. Recently I've somewhat reconciled myself with the fact that MTAT and all the music I've been part of making is pretty much my life's work, but I'm apprehensive of nostalgia and I've got real problems relaxing, so I don't like to look back over things too much. I guess that in itself is symptomatic of my search, of my "struggle", but I'd prefer to look forward and face whatever challenge, creative or otherwise, is present. Shit happens, people fuck up. Own that shit and we can move on in a progressive manner. That's generally how I try to approach not only the creative process but life. Buddha knows the music I made was fucking garbage for a long time, that likely informs the question as to why it's taken so long to do an LP also. Concerning the waning of enthusiasm were the creative life to be my profession; this was very real consideration for a long time, but I'm more comfortable with the idea now. Things have evolved and I along with them and now, in my mid-thirties, I think I'm finally ready to accept that it's a real possibility. Life is short and brutal as it is, there's zero point in destroying yourself for the capital gains of others, to the detriment of your true passion. I think I'm finally squaring that within myself and shedding the bullshit "punk guilt" I've carried within me for a long time, it's just another phantom that needs thrown overboard.



You deal a lot with depression in your songs and I immediately liked the lyric from Pink Couch about being in love with your despair as it clicked with my own experience of holding onto my own misery, do you think depression is something that is a symptom of a creative mind constrained by the mundanity of everyday life so will be an ever present thing or do you think there is a certain self perpetuating aspect to it where you use it to create art and thus subconsciously foster its continuance? Do you feel you can ever be free of its influence?

Depression is the boot that has tried to stomp my brain every day forever, it seems, although I was only diagnosed in my twenties. I feel there's a misconception that my depression manifested only after my father's death. This is a falsehood. I can only talk of my own experience. I think my depression is symptomatic of my own mind, of chemistry and genetics, of the unquantifiable "otherness" that I've felt throughout my whole life, rather than directly as a resultant of having a "creative mind". However, the creative process has undeniably been a massively positive outlet and means of discussing my experiences of depression. Music is my meditative place, the only space where I can truly transcend conscious thought. As to the "cause", who could really say; it's all bound up in childhood development, life choices, education, awareness, alcoholism, violence, drugs, love, death, consciousness; I'd say it's the culmination of my life experiences, inherently connected to "spiritual" development alluded to previously. I certainly don't consciously perpetuate my own misery by design. I think the romantic myth of the "tortured artist" is just about the most bullshit manipulative and dishonest practice that you can pull. I write songs like I write fiction like I write prose like I think, I think, in total stream of consciousness. It's only after that initial manic burst that I pick over the bones of it. In terms of creativity, the process is definitely about expelling those existential demons, but I think that's definitely something that lives within us all and is by no means unique to me. As regards "Pink Couch", that particular line was one that was discussed at length and I have to give credit to Luke Domino for stimulating the discussion at jamz about what was actually being expressed there. In a very real way, songwriting is my way of processing and dealing with shit, I think I'm pretty honest in my lyrics. I also like to throw grenades into rooms to see what happens, "thought experiments", and a lot of the lyrics contain things that are funny, to me. So, to answer the question, yes, I do think depression is an influence but not the exclusive one and certainly not one that I nurture in order to facilitate art. That'd be a fucking bullshit self-defeating move. There's nothing I'd like more than to suplex that fucker straight out of my existence.



What band past or present would you like to have been in and what song do you wish you had written?

Leatherface. This may be horrendously arrogant but I project a lot of myself and Jamie into the Dickie Hammond/Frankie Stubbs dynamic, even though secretly we probably wish it was more Morrissey/Marr. To me, Leatherface are the prime example of everything pure about bruised, broken and beautiful about poetic punk rock; the most perfect confluence of genius, torture, exorcism, disaster, serenity, confession, darkness, light, transformation, acceptance, life and death. I hear that all in there. You could pick pretty much any song from their back catalogue as an example of one I'd wish I'd written. Sometimes you're "Hops and Barley", sometimes you're "Springtime", sometimes "God Is Dead". An original pressing of "Mush" is the only LP I have framed, not even my Kaddish LP test press. As for the greatest song ever written, that's clearly "Love Will Tear Us Apart". That I spend any time having Joy Division funeral music fantasies is likely indicative of what my mother would see as my "morbid obsession", developed from an early age. One of the first songs Gain and I ever wrote was called "Morbid", a semiautobiographical account of being chased by bullies through a graveyard, the Satanic rituals added for narrative effect, although I see it as liberating and forward planning.



What's the deal with Uniforms, back from the dead for good or is it a short term resurgence just to complete unfinished business? Why the return now after the last final show at BYAF? Was Jonny needing a break from changing nappies already?

You've no idea how on point you are with the phrase "back from the dead". Uniforms are back because Jamie and I are both sober now. Again, I can only speak of my own experiences. When we broke up, it wasn't a decision that was taken lightly, nothing we do with this band ever is, but it was absolutely a decision that likely saved both of our lives. Uniforms is more than just our band, it's our family and it's bigger than any one single member or constituent part. We've been through life, death, birth, marriage, relationships, blood, ink, tears and so much more together that the bonds of our friendship and togetherness are unbreakable, whether we're making music or not. Jamie and I have been each other's enablers; my overt outward self-destruction expressly manifest for all to see, masking to the outside a hidden darkness. I guess we thought we were pretty clever, although in the end you're only fooling yourself until you own that shit. It's taken us a long fucking time to get here but we're still alive and the path is forward. Our relationships have evolved, Jamie and I each other's supporters and the songs our vessel. In the realest way, and I think I can speak for both Jamie and I here, we can both now see positive tangible reasons to stay alive. Jonny and Michelle have brought Matthew into the world and he's been a transformative addition to the family; there are existential matters of far greater importance at play than punk rock, but it's the thing that brought us together and our songs, without resorting to cliché, are the soundtrack to our lives and how we tell our stories. Having Jason join the band, without hesitation, made me somewhat question the chaotic nature of the universe; the perfect coming together of space, time, people and love. I guess, once we cut through all the bullshit, that's what it boils down to, love. Where there was once only darkness, there now exists some light.

Are you writing new material with the band or is it older songs that didn't get out when the band ended? You play some Uniforms tunes under THT is there any reciprocation from your solo stuff or do you feel a separation that doesn't translate back? Are Uniforms songs collaborative or do you all bring individual songs to the table?

We've got a shitload of new material. There are maybe two songs that exist from before we broke up that were never finally arranged or performed live but, beyond that, we're going to be performing mostly new material with only a handful of old songs. Nostalgia is a trap, I believe that the best is yet to come and, while those older songs have may captured the lightening of a moment in a bottle, we're very different people to those who recorded the "Randy Reddell" demo in a weekend in Boab's meat locker. I still love all those songs but I rarely listen to them and I don't know if I can sing some of them in the same way, with the same conviction, that I did before. It seems like they're from another life sometimes. We don't play any THT songs as Uniforms, although I do tend to write most of my songs on my nylon-stringed acoustic, no matter what the project. There's no strict formula for Uniforms songs, we're pretty much an open book for each other, but generally Jamie and I will write songs separately then share with each other. Jamie will send me his songs and I'll arrange them for the vocals and we'll throw it back and forth, but it generally doesn't take too long. Likewise with his songs and I'll generally send him a rough acoustic recording of the song for reference. It's been awesome having Jason in the band as he's also an amazing producer, so we've been demoing new songs in his home studio. We'll then go into practice and hash out the arrangements in a collaborative way. Song, not self. Get over the ego and serve the master!



PRESS THE FUCKING BUTTON!

PUNK ROCK Reduces Cholesterol In Most Cows

Uniforms really seemed to hit the ground running when you first formed do you think there will be the same drive to tour and play far afield this time around or is it going to be a more weekend hobby type of band? Do you think regaining the momentum would be an option or aim?

We accept reality as it presents itself. I think it's safe to say that getting in the van for six weeks on end is over with, as we all have greater responsibilities now, but so long as we retain that existential need to play together then that's exactly what we'll do. Desire is the cause of suffering but we never did an LP the first time around and I know that's something that we'd love to make happen. We're recording a new 7" with our friend Ant Booth at Kesbri Studios in Bolton after Book Yer Ane Fest and will be touring the UK in April around Manchester Punk Festival to support it. I was giddy like an excited schoolboy to see our name on the poster alongside Propagandhi and to be playing amongst so many friends and excellent humans is something we're all very much looking forward to. We'd definitely like to make it back to the US at some point, so maybe we'll be able to sort something out for Fest next year or something, and I'd love to be able to make up for the European tour we had to cancel once before. We'll see how things play out. Like everything pertaining the cowpunk family it seems, there is no grand design. No matter how I try to delineate at times, there's no way to separate the music from my life. I'm open to all possibilities.



Anything else you'd like to add at this point?

Thank you for your insightful questions, these are some issues I don't think I've hugely touched on in any kind of public forum, even though they are things that I discuss frequently. I'd also like to thank you for all your years of hard graft and dedication to the scene on the east coast, whether you like it or not you're one of the foremost archivists and historians of Scottish hardcore. That shit is of great worth and it's a beautiful thing indeed. To everyone who's ever given a shit about MTAT, THT, Uniforms or anything I've been part of facilitating, I'm ever-grateful and hope I don't let you down!

Thanks to everyone who's checked out the "Old Words" EP thus far.
"Aphorisms" LP coming soon.

<http://tragedyhistorytour.bandcamp.com/>
<http://uniforms.bandcamp.com/>

You're Never Too Old To Take

Kittens To
a disciplinary meeting

My Son



Lachance

Who's who in the band? Do you all write the songs together or is music and lyrics mainly done by one or another? What brought the band together initially?

Gerold does guitars, Ade does the bass, Jason does the drums and I (Barry) do the main vocals.

In the very beginning G and I wrote the songs together as a collaborative process, with him playing me ideas on the guitar and I would piece together the words from my notebook scribbles and we played with melodies and back ups at the same time. Since the 1st EP we did, we have moved to a more demo based format, purely because it's hard to all be together at the same time. So Ade, or G will upload ideas in demo format to a shared drive and I tend to pick through them and match words to music in my own time. Ade, G and Jason write all the music, I am very lucky to be able to benefit from their wealth of ideas and enthusiasm. Aside from a few snippets here and there I tend to write all the words, I'ts what I do, it's what I have always done, it's my only contribution but it's my passion and it's wonderful to be able to have the band as an outlet.

The band came together initially when I realised G had actually moved to and was living in Dundee. I only ever knew him as being in Aberdeen so it was a pleasant surprise as our tastes for what we wanted to do with a band were very similar. Once I saw the possibility was a real one, we decided to jam out ideas and see what happened. Ade has been a close friend for pretty much a decade and he offered straight up to play bass once he knew we needed a bassist, he's the best I know and being a great pal too it was a no brainer. The drum stool has been a challenge to keep filled, as always! But we asked Jase to help us out last BYAF and he's just never stopped coming to practice since, and we don't want him to cos we love him very much.



Drunk parrots acting up and falling out of the sky in Australia (again)



Look it's fucking miles dude, let's get a cab instead



What band or music first inspired you or captured your imagination? How did you then become aware of DIY punk and become attracted to it and what continues to inspire you in this way?

B : I was a teenager bang on 1994, so Green Day were my gateway into this world. They got me into so many offshoots of punk that I never knew existed, just by reading interviews, liner notes and checking out side projects and compilations. I was hungry for it all so I just used to grab anything I could and try it. That's what led me down the road of finding bands like Dillinger Four, Crimpshrine, Fifteen, Operation Ivy etc, and a much greater understanding of the DIY aspect and what it all entailed. I think that realisation that these bands existed that put records out themselves, booked gigs and tours themselves and often created communities around them was a real inspiration to wanting to try it myself with my friends. I was attracted by the sense of having a group of people around me that liked the same things, and had common goals of wanting to have fun, play music and inspire some positive change in each other, and in places that we played and attended to see bands. I don't think any of that has changed for me one bit, that's still the inspiration and still the reason to attend and play gigs and write songs and still keep feeling excited about it.



What has been your favourite memory or experience of DIY punk?

B : It still feels uncomfortable and hugely cliched anytime I type or say these words, but punk rock saved my life. That's the bottom line. I doubt I can have a better experience than that, and every moment has played its part to a certain extent. My experiences of DIY punk have ranged from playing gigs to zero paying customers to getting to share stages with my favourite bands of all time, and everything in between. I met my wife because of playing a gig one night, we got engaged at a gig, we honeymooned at a DIY festival, it's at the point now that my adult life IS my experience of DIY punk and I feel incredibly lucky to have stumbled across the people whom I have spent these years with. Aside from losing a few great people on the way, I doubt I would change any part of it.

Who are your musical inspirations and your current favourite bands? What subjects do you deal with lyrically and who are your favourite lyricists?

B: Chief inspirations since I began writing songs would be – Strike Anywhere, Propagandhi, Fifteen, Against Me, Latterman and Iron Chic.

Current Favourites – Choke Up, Free Throw, Julien Baker

Lyrically, with Lachance I have tended to gravitate towards a second coming of age type theme. We all experience the rites of passage as youngsters developing into adulthood, but I felt like I went through it all over again in my late 20s and early 30s. Lachance songs tend to deal with the mental struggles I have had dealing with loss for most of my life and how I try to be mindful of the negative effects and turn them positive somehow. There are a lot of nods to the innocence of youth and how keen I was, and still am, to keep that outlook for my whole life despite everything that's been thrown at me.

After The Accident I Became



You tend not to play very often was this a conscious plan from the inception of the band or just how life has worked out? What are your aims for the future?

We didn't start the band with intent to be a tour machine and go full time into anything, it exists as a project we turn to when time and life permits. We always want to play more, write more and record more but it just isn't always possible. We try to maximise the time we have, make sure what we write is the best output we can offer, get the most out of each other when we are jamming and always try and have the most fun when we play.

As for the future, we are 3 or 4 finished songs deep into writing a full length LP and the rest exist as demos at the moment, so that's gonna be pushed on over winter and into the new year. We will hopefully launch it with a more active period of gigging and see if we can arrange to finally head south for a few gigs. Other than that we will play anywhere anytime with anyone if we can make it, that never changes.



Anything you would like to add?

B: Just to say thanks very much for wanting to ask us some questions man, we appreciate the interest. We are excited for the new music coming, and hopefully see you on a line up somewhere soon.

Is everyone in the band into the 80s movies and which of those films do you feel you could have or wished you could have been a part of in real life?

B : Haha, who doesn't love 80s movies!!?? The 80's were a magical time in my life, before I lost my mother, so I'm extremely attached to all the memories from that period of my life when everything seemed whole and normal. Obviously, the band name comes from Stand By Me, it's always been my favourite movie and I just thought it would make a great name. I woulda been too young when it was made to be in the movie, but yes, transport me into that story anytime you want and I'd be happy. There's probably at least 50 80s movies I would easily love to have been in, so good. 80s movies are better than all other movies :D



Self Adhesive SPEEDOS

GET IT TOGETHER

Who's who in the band and who would be their wrestling alter ego and finishing move?

Get It Together these days is myself (Mark) on vocals, Craig on guitar, Graham on drums and Ade on bass. We used to call Craig 'Big Daddy Crabs' because he's so fucking sensible (with some stuff) I think we'd have to go for that as his name and the 'Sense Driver' as his finisher. Ade and Graham would be the rhythm section tag team. Ade is the strong and Graham is the speed guy. Together they'd be called Powerhouse and they'd wear makeup, tassels and the rest. For their finisher Ade power bombs the opponent then Graham farts in their face before running around the ring like a Peacock. I'd be their manager 'The Wildcard' Wesley Wild and I'd never stop talking at ringside. If they're in trouble at any point I'd use my microphone to knock their opponent out and help them get the dirty win.

Do you all write the songs together or is music and lyrics mainly done by one or another?

It's a blend of everyone for the musical side of things. Someone will bring an idea to practice and we'll work on it collectively. Ade has been a breath of fresh air since joining the band as he's an absolute songwriting powerhouse.

In terms of lyrics, I tend to write everything. I find the writing process hugely therapeutic as well as giving me a platform for some personal themes and an opportunity to air my gripes with the modern world.

Fortunately we all have very similar views on the modern world so my lyrics are usually something which is representative of how we all feel on a subject.

What brought the band together initially? Did you all know each other prior to the band?

Craig and I knew each other from years ago when he played in The Punchline is Murder and I was in The Fight Back. We hadn't seen one another in about five years when we bumped into each other at a Hot Water Music gig in Glasgow. Once we got the studio hobby for about 6 months before we decided to look for some bandmates. From there we got Graham in on drums through a friend, our pal Ronnie played guitar for our first two shows. Ronnie left and we became a 3-piece for a while and back to a 4-piece with Swain on bass. After Swain departed, in swooped Ade to complete the current line-up.

What band or music first inspired you or captured your imagination?

As a child of the 1990's, it was definitely Britpop for me. I was mostly into the likes of Blur, Pulp, Supergrass and the like. A mate of mine brought Nimrod by Green Day into school one day which blew my mind. Then between the two of us we would buy CDs from Sleeves Records in Falkirk and create tapes for one another. I bought 'Enema of the State' by blink-182 and then chased down every release of theirs, reading the liner notes carefully for more bands to find. Once I discovered the Descendents, I found the other Epitaph and SST bands then through Black Flag I found Minor Threat went further down the rabbit hole. Here I am 18 years later and I'm still down the rabbit hole.

How did you then become aware of diy punk and what attracted you to it and what continues to inspire you in this way?

In Falkirk we were really lucky to have a pretty busy alternative music scene at the turn of the century. Going to the Engine Room was the done thing, so every week we would go along, scoop cheap drink outside and dance like idiots. Through going there I discovered Turtlehead, Shatterhand, Off The Wall, Bovine and countless other bands from the Central Belt. I started a few failed bands before Douglas, James and I started The Fight Back and began playing diy shows ourselves.

Seeing normal people from Falkirk and the Central Belt removed a lot of barriers for me and suddenly it became accessible for anyone to pick up an instrument and give it a go regardless of how good you might be.

The continued efforts of my peers to make special things happen with only the support of our DIY community absolutely blows my mind and keeps me inspired. From booking tours entirely with the support of likeminded people, releasing incredible music and festivals which bring everyone together.

Reverse

Engineering The



Insulate Your **ANUS** Against Drafts



What has been your favourite memory or experience of diy punk?
I've loved watching Book-Yer-Ane Fest from over the last few years, seeing all of my friends amongst tonnes of new faces from all over the country flocking to Dundee to experience it has been cool. It was also extremely humbling for people to take a chance on booking our band when we've toured. Especially in Europe when promoters hadn't heard much more than a few songs I sent them and knew next to nothing about us. When we get to a venue and we're warmly welcomed by complete strangers it really does make you appreciate how great the worldwide DIY punk rock scene is.

Anyone Can Learn To vomit Like A Pro

Who are your musical inspirations and your current favourite bands? Top 5 hair metal bands/songs?

I love Elk Gang, watching those guys play is something which drives me to try harder in what I do. Derrick (Uniforms/Tragical History Tour) is one of my favourite lyricists, I really like how he structures a narrative which is something I've tried to incorporate into my own style. Then you've got the likes of PMX, Lachance, Petrol Girls, Paper Rifles, Sick of Talk, False Hopes, Bloodmines, Tongue Trap, Eat Defeat, Sweet Empire, Batwolf, War On Women, Bike Notes and many more which blow my mind on a frequent basis. Sorry if I've forgotten anyone. I'm really into the Open City record which continues the Dan Yemin win streak. If you've not heard it yet, then get on it. The new Propagandhi is great too and I'm late to the party with True Love on Bridge 9 Records too but they are really fucking good.

As for the hair metal tunes, I'd go for:

Lita Ford - Kiss Me Deadly

Skid Row - Youth Gone Wild

David Lee Roth - Just Like Paradise

Warrant - Cherry Pie

Poison - Nothin' But A Good Time

What are your aims for the future with the band?

In the short term, get this record released and get it out to as many countries as we can. Beyond that I can see us doing a bit of touring, doing some weekenders down south and on the mainland. We've been quite inspired since we finished the writing of this record, so I could see another release on the horizon soon after.



How has the album been affected with your travels?

We've written and demo'd everything but until I'm settled in Scotland we can't get much else done.

We're going to be looking at Spring/Summer 2018 for release.

TOGETHER

Is the writing finished ready for recording on your return and do you think the experiences of your trip might inspire new lyrics/changes to what you already have?

We're all done with writing musically but there are some songs which require lyrics. There have been a few experiences which have inspired me to put pen to paper. I visited Dachau concentration camp on the same day as the Austrian elections. On the same day it was speculated that the Austrian far right would be engaged to form government, I heard someone say some pretty fucked up things concerning race and genetics. I tend to hide my accent to enable people to understand me but as soon as the aforementioned comment was made, my anger caused my accent to revert back to peak Scotch for my response. As cliché as it might be travelling has definitely opened up my eyes to the world and to myself so there shall definitely be nods to it on the record.

How has the lone travelling been going and have you experienced any punk rock or has your focus been purely on the sightseeing side?

It's been great for me, at times it's like a dose of medicine. I love meeting with strangers and leaving as friends. My experience in Tokyo was incredible as I was with so many likeminded people from arrival until departure. However, as someone who struggles with loneliness at the best of times it has been incredibly trying. I went for three days without speaking to anyone due to language barriers. If you are aware of how much I like to talk, you'll know how much that affected me.

Anything you would like to add?
Big love to everyone who keeps supporting Get It Together. Thank you very much for everything you do for us and we'll hopefully be back ASAP!

CC pick up that guitar and taaaalk to me!

Buckfast Made Me touch squirrels



GAY PANIC DEFENCE

Who is in the band and what was the inspiration for forming the band? Have you been in bands previously? Was it planned to not have a bassist or was there just nobody suitable/willing? Is song writing a collaborative task or do you split duties?

Freddy, Ben and me (Mathew). We started off just me and Freddy recording songs about shit we think needs said. We were not really looking to gig or that but people got it and wanted us to play so we asked Ben to join. We all play in other bands separately but me and Freddy play in Skelped together. Ben plays in Blackmirror and The Ghost Train. Freddy plays in Pedigree and Chums, Skelped and Spliff Richards. I play in Our Smallest Adventures, God Never Did Anything For Us, Sad and Skelped. Well we wanted to keep the numbers of band members to a minimum and I suppose I could play the bass but I get too excited and lose the heed. It is to a certain degree. I write the riffs, take them to Ben and Freddy and they make them super fast and good.

Can you explain the meaning behind the band moniker as I had no idea it was a thing until you mentioned it at the Conroy's gig?
Well it's a legal defence in America where people who haven't had a homosexual encounter with someone can lash out and injure or kill the other person and pretty much get away with it. Google it because I suck at explaining it.

What band or music first inspired you or captured your imagination? How did you then become aware of DIY punk and become attracted to it and what continues to inspire you in this way? What has been your best experience or memory from DIY punk?

Personally it has to be The Smiths. Hmm watching an Nirvana dvd I got one Christmas when I was like 13. They used to make zines and print their own CDs and for some reason I totally got it. When you know someone is "DIY" you know they give a fuck and that's the sort of people we are down with.

Aw for me, the Conroy's gig at the start of our first tour. Deeker knows how to put on a show and he is a hero. Everyone was a sweetheart that night.



I've not been to KDY for quite a while, is it still such a friendly and welcoming place for anyone that deviates from the norm and what is the local punk/hc scene like these days?

The whole reason this band exists is because of small minded dicks from Kirkcaldy. We thought the people here that played alt music were sound and open to people being free to express themselves with no judgement but we were wrong. Auld Kirk Collective is rebuilding the KDY music scene as we speak. There are so many unbelievable bands from Kirkcaldy but nowhere for them to play. Bands you should check out are Big Cloud, Pedigree and Chums, Us versus Them, Blackmirror and Defacer.

Who are your musical inspirations and your current favourite bands? What subjects do you deal with lyrically and who are your favourite lyricists?

Every band I ever listen to inspire me, good or bad. If someone is super into what they are doing then so am I. Current fav bands or bands I'm listening to just now have to be Let It Die, Sick Of Talk, Limp Wrists new record, Expires new record, How to dress well and I always have Whitney Houston and Fall Out Boy on a loop. Also Beige Palace are our new besties from Leeds, been listening to them a bit too and listening to lots of Bratakus as well. Our lyrics talk about gender roles, sexuality, veganism, straight edge, religion, ignorant dicks in Kirkcaldy and Nazis. We cover all bases. I find Morrissey's lyrics pretty appealing even though he is a nob



Do you always wear a dress when playing and has this provoked any negative reactions (even though the band name might give people a hint...)?
Yeah I usually do. Nah not really. Wearing a dress is great, more people need to wear them



10 Reasons Not To Change Your Underwear



You have a couple of digital releases available, any future plans for physical releases and what are your aims for the band? We are releasing a full length hopefully November time and it will be out on cassette on Skin and Bone records. We have a couple of splits in the pipeline and a few more gigs before Ben moves to New Zealand in February. He will be back in a year or so. In the meantime me and Freddy will write, record and chill most definitely.

Anything You would like to add?
Be you and just know that we love you and you are doing great.
Mwah.

Kiss Me On The Bus

GAY PANIC DEFENCE

REVIEWS REVIEWS REVIEWS

Bratakus – Target Grrrl LP (Screaming Babies)

First saw Bratakus at BYAF last year and thought they were ace, there's a certain juxtaposition between their polite manner on stage and the snarl in their music. It's fast and snotty punk rock with dual vocals sneering and singing in equal measure and this album serves up ten such slices of hardcore for your aural pleasure. They wouldn't have sounded out of place in the late 80s/early 90s and some of it reminds me of the early non ska Op Ivy stuff especially Pollution Evolution.

The Domestics – Cherry Blossom Life LP (TNS)

For some reason I had thought The Domestics were a pop punk band which is a misapprehension soundly kicked on its arse by this LP, pure raging hardcore punk that's abrasive and snarling and it rapid fires its way through the back of your head without remorse. Great stuff. Going to have to pick up their pop punk back catalogue now.

Active Minds – The Age Of Mass Distraction LP (Looney Tunes)

These guys just keep going and I think they sound better than ever and always stayed true to their DIY ethics. 15 tracks of driving socially and politically aware hardcore punk. It's fairly raw by today's standards (although compared to their first album it's ultra slick) but retains a subtle tuneful undercurrent to it. As ever Looney Tunes offer up vinyl cheap as chips so this is LP is outstanding value, buy it.

Last Climb – Leave It To Rot 7" (Woooargh Records/Wargame/Age Of Quarrel)

I was planning to help put this out on Everyday Madness Everyday until redundancy struck so I guess that lets you know straight off that I think this is fucking great. It's a six song blackened and bleak Scandi crust attack, totally raw and raging stuff, with harsh guitars and hoarse dual vocals. If the likes of Wolfbrigade, Brother Inferior, Tragedy and From Ashes Rise float yer boat then Last Climb will hit the right spot for you too.

Dealing With Damage – Don't Give In To Fear 7" (Boss Tuneage)

There's a fair punk pedigree in DWD and they write some great post HC tuneage, Inevitably there is strong reminiscence to past endeavours, January for example could have been on Sink's Another Love Triangle album, which is no bad thing as I loved Sink. If you like mid to late 80s DC style punk then this should be right up your street.

Plaga - Reacción Violenta EP

Damn this is great stuff, 80s crossover sounding mosh, SOD meets Nuclear Assault say but sung in Spanish (they're from Chile) which always makes hardcore sound even more rapid as fuck. Buzzsaw guitars, chunky bass, staccato drums, spitting vocals, all sounds perfect for circle pits and stagedives. Boss.

FUCK! (It's Pronounced SHIT!) - It's Still Pronounced SHIT! EP (Round Dog)

Do you really like the Murderburgers but don't have two minutes to listen to one of their songs? Well then I've got good news for you as now you can listen to Fuck! (It's Pronounced Shit) and still get that loser pop punk vibe at 100 miles an hour rammed down your lughole but in like quarter of the time. Totally efficient.

DIE, YOU
DEMONS OF
HELL...



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